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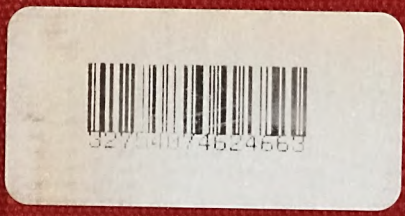

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CONTENTS

THE STUDY OF SPANISH ROMANTICISM
BY PROFESSOR E. ALLISON PEERS

(PRESIDENTIAL ADDRESS GIVEN IN THE HALL OF CHRIST'S COLLEGE, CAMBRIDGE, ON FRIDAY, OCTOBER 31, 1932)

NOTES AND NEWS

PURDUE UNIVERSITY
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Particulars of the Association, its work and publications, will be found inside the front cover.

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THE STUDY OF SPANISH ROMANTICISM

THE PRESIDENTIAL ADDRESS FOR 1932

By Professor E. Allison Peers

Rather more than fourteen years ago, on June 1, 1918, a group of fifteen persons[1] met in this College to discuss plans for a new Association. The meeting ended in the formation of a body with the peculiarly cumbrous title of the "Modern Language Research Students' Association," which, after two later modifications, was changed into a title represented by the "M.H.R.A." familiar to us all. As initiator and convener of the original meeting, I was sentenced to the secretaryship of the new Association, and when, at the end of eleven years' work in that office and two years' retirement, I was honoured by election to its Presidency, I asked leave of the Committee to give the Presidential Address in this place, so as to recall the more effectively the Association's early ideals and history, and, above all, to have the opportunity of meeting once more those who met then, and who were thus the original members of an Association now of world-wide scope, with members in twenty-three countries and over a thousand strong.

Time has, on the whole, treated us more than kindly. Only two of our fifteen original members are no longer with us: the oldest, Dr. Latimer Jackson, a theologian and former Hulsean Lecturer, devoted to Dutch studies, and the youngest, Miss M. B. Finch, who, when she died, had just begun to work in the field of French literature; to their memory I desire here to pay tribute. With one or two exceptions the remainder have been faithful to the Association which they were instrumental in creating; seven of them have accepted a personal invitation to this meeting which I was authorized to send and are here to-day. I wish to thank them, first of all, for their acceptance of the invitation; then, the Master and Fellows of Christ's College for their kindness in allowing us to meet here; and, lastly, and most especially, the Committee of the Association, for the privilege, which I deeply value, of serving for this year in its highest office.

[1] Dr. E. G. W. Braunholtz (in the Chair), Miss Strachey, Miss Black, Miss Steele Smith, Miss K. T. Butler, Miss Finch, Miss Walsh, Miss Simmins, Miss Stockley, the Rev. Dr. Latimer Jackson, the Rev. Dr. H. F. Stewart, Messrs. B. W. Downs, B. J. Hayes, L. Chouville and E. Allison Peers.

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If the M.H.R.A. soon evolved from the "M.L.R.S.A." which its founder had in mind, this was due almost entirely to the imagination and energy of its first President. The dominating personality of Sir Sidney Lee took hold of us all; it was he rather than we who, in the words of his immediate successor in the Presidential Chair, Professor Lanson, "developed the grand conception of a Republic of Letters," and created a body "quite unique among the scientific societies that swarm all over the world." Sir Sidney Lee's first Presidential Address, delivered a few weeks before the Armistice which ended the Great War, surveyed the conditions of higher study in modern languages and literatures, declared that "no country of prestige and wealth has hitherto contributed so little to the endowment of research as Great Britain," and laid down what might well have been taken as one of the principles of the newly-created Association:

> In the higher branches the whole spirit of education will be quickened and will be genuinely progressive from generation to generation only if an aptitude for research is recognized as a qualification for the highest appointments.

It is interesting to recall that the field in which he prophesied that we might do the most useful immediate work was that of "collective, critical bibliography." Reminding us that the foundations of the *New English Dictionary* were laid in 1858 and those of the *Dictionary of National Biography* twenty-four years later, he suggested that we might equally well lay the foundation of "an exhaustive historical and critical bibliography of modern languages and literatures," to "carry forward whatever is good in the Victorian tradition" and to become "a monument to learning in our own Georgian age."

This scheme in its fulness, like some of the other schemes which we had formed, we were prevented from accomplishing by the circumstance which has impeded our growth and checked our activities since our foundation—lack of money. It soon became clear that only a small proportion of the work for which the Association was chiefly founded could be done by purely voluntary effort. Since our annual subscription is small—a mere 7s. 6d. —and since for the greater part of our existence the state of the international exchange has kept Continental scholars from joining us, we have never been able to afford the luxury of a full-time secretary, still less to remunerate group secretaries and editors even modestly. Apart from giving our members help of a more or less personal kind, our chief activities have been three. (1) In 1920 we inaugurated the most important part of Sir Sidney Lee's project, the *Bibliography of English Language and Literature*,

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the best known of our publications—begun at Cambridge, under Dr. A. C. Paues, continued by various editors at Oxford, and now being edited in London by Miss Serjeantson, with the valuable collaboration of Dr. Broughton, though still published here. (2) In 1922 we took over the *Modern Language Review* at a time when its annual deficit was so great that it was threatened with extinction, setting and keeping it on a sound financial basis. I am glad to say that the *Review* continues under its original editor, Professor J. G. Robertson—and I trust that it may long do so. (3) In 1929 we took up a project which had been begun some years before by another body and dropped after a single issue—*The Year's Work in Modern Language Studies*. Ably edited by Professor W. J. Entwistle, this new volume has, since its inception, been one of the most useful reference books on my own table, so I can speak of it with cordiality from my own experience. It is rapidly and surely winning a similar position to that held by the *Bibliography*, but it needs, in these difficult times, between two and three hundred new subscribers. I hope they will quickly be found among those who hear and read this address.

These are some of our experiments in international fraternity which have served the double purpose of providing tools for research workers in the modern humanities and of uniting in common effort the workers in different countries who have collaborated in forging them. I refer to them only in order to suggest that what we have done with our slender, at times almost non-existent resources, proves that, had we but the material means, we could do infinitely more. And as founder of the Association, I venture, in this year of my presidency, to appeal, both to my hearers and to my readers, not only for increased efforts to bring in new members but also for increased support of that Reserve or Capital Fund without which we should have been unable to carry through the best of our enterprises. I am not without hope that one day some really generous gift will come to us from some large fund or from some wealthy lover of the humanities who realizes the importance of our work and desires to enable us to fulfil our destiny. When that moment arrives—when at last we can afford a local habitation as well as a name—when we can select (as we need to do) a little group of full-time workers—then, as I earnestly trust, the Association will return to Cambridge which gave it birth, and from Cambridge into all the world there will go out that influence which our constitution pledges us to exert on university education and higher study.

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I

These preliminary remarks are perhaps over-long, but I hope their length will be pardoned in view of the special circumstances of this meeting. They have, furthermore, a closer relation with the subject of my address than will be evident from its title, for it was in the year 1918, only a few months after the first meeting of this Association, that I began the specialized study of Spanish Romanticism and set to work on the plan of a book of considerable length, which, after fourteen years, has, I regret to say, not yet been brought to a conclusion.

The Presidential Addresses of my predecessors—whom I am more than proud, though less than worthy, to follow—have for the most part been of two kinds. A few—notably the earliest—were of a general character, dealing with the aims and work of the Association; a much larger number, however, have been in the nature of lectures, on some point connected with the author's special studies. I am venturing to-day to introduce a variant of this second type of address, by taking you with me into a corner of my own study, and, without "crossing the plain highway of talk," saying something of my own experiences in the pursuance of that research to which I have just alluded.

The danger attending this type of address is that it may seem egoistical; and for this reason I instinctively rejected the idea of attempting it when it first came to me. Against this consideration, however, I later set two more powerful ones. First, I have myself learned a great deal about method in the past from the conversation of honest workers in other fields of research than my own, and I have some hope that these experiences of mine may similarly be of use to others. Secondly, this field is a singularly unworked one; half a hundred new recruits might come to it and labour in it for years without exhausting its possibilities; and I should like this address to be responsible for enlisting a few of these recruits in the very near future.

It was in the summer of 1918, then, that I first began to look rather carefully into the Romantic Movement of the early nineteenth century in Spain with a view to writing its history. I had first considered it critically when writing in collaboration a book of which the appearance was delayed by the War, entitled *The Origins of French Romanticism.* I had decided that the origins of Spanish Romanticism looked decidedly more interesting than those of Romanticism in France, and I went to Madrid full of hopes for the investigation. The first of the Spanish scholars with whom I discussed my plans, however, was not encouraging.

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"The Romantic period!" he exclaimed. "Oh, you can have all of that for yourself. Nobody over here is working on it and nobody is in the least degree interested in it. Good luck to you!"

Few young investigators, I imagine, meet with this reception from their directors of studies: a more usual comment is that their particular problems have been worked out several times already. I admit that my first investigation was into the truth of what I had been told; I admit also that I found it to be scarcely exaggerated in any particular. Consider for a moment what literature on the subject existed in 1918. There was, of course, no history of the movement, nor is there one yet,[1] for Piñeyro's misnamed study *El Romanticismo en España* is (though, in Sr. Alonso Cortés' words, "discreet and impartial") merely a collection of essays on leading Romantic (and non-Romantic) writers. But even those writers had not been studied then. Editions of them were (and for the most part are still) old, incorrect and incomplete. On Espronceda there were partial biographies, but there was (and is) no full and adequate study. Sr. Lomba y Pedraja was only then beginning to publish his long and useful series of articles on Larra, and M. Sarrailh had hardly begun to work upon Martínez de le Rosa. Three books have since appeared on the Duque de Rivas: but none of them was at that time even spoken of. Only two of the greater figures of the period had, in fact, been adequately treated at all: Bretón de los Herreros, by M. le Gentil, and Zorrilla, by Sr. Alonso Cortés. On the numerous lesser lights, some of whom have real interest, there existed (and exists still) only a handful of monographs, covering perhaps about one quarter of those who merit study.

But, impossible as it may seem, the treatment of individual authors was that part of the work which had been covered the least inadequately. There was no bibliography of the period: the *Revista de Filología Española* had but recently begun its beneficent work of recording current publications, while for older books one had to use such hand-lists as the Spanish bibliography of my predecessor at Liverpool—Professor Fitzmaurice-Kelly—excellent enough for its own purpose, but neither meant for nor adapted to specialist research. Except by M. Le Gentil (*Les Revues littéraires de l'Espagne pendant la première moitié du XIX^e siècle*) none of the numerous and important periodicals of

[1] Sr. Alonso Cortés, in his *Zorrilla* (vol. i., p. 156, n.), had just written concerning the chapter on Spanish Romanticism which he interpolates in that work: "Mi propósito . . . se reduce a dar en el menor espacio posible una ligera idea sobre el desarrollo y vicisitudes de la escuela romántica española. Es lástima que no existe una *Historia del romanticismo español*, donde se hablará orgánicamente de estas y otras cosas."

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the time had been systematically described in print; M. Le Gentil himself dealt only with a small number; and neither he nor any other critic had paid attention to the periodicals of the provinces. The *Europeo* itself was lying unconsulted in Barcelona University Library,[1] and one new history of Spanish literature after another passed over it (and indeed over the whole movement, considered organically) in complete silence.

As to foreign influences, my friend Professor Churchman, in his *Byron and Espronceda* (1909), *The Beginnings of Byronism in Spain* (1910) and minor articles had done the work of a pioneer; yet, rich as the harvest later proved to be, hardly any had as yet followed him. The important influences in Spain of Scott, Alfieri, Chateaubriand, Hugo and Dumas had not been studied at all; nor had the Spanish vogue of a large number of other writers, notably Milton, Young, Gray, Shelley, Manzoni, Rousseau, Lamartine, Scribe, the Schlegels, Herder, Kotzebue, Hoffmann and Heine. Only Dr. Pfandl's work on Southey and Spain had been published, while Sr. Juliá Martínez' monograph on Shakespeare and Spain was in the press.

II

One might go on to show that the same neglect had been meted to other aspects of this subject: what has been said, however, will be sufficient to explain why in 1918 so little was known about the Romantic movement in Spain that writers on European Romanticism virtually left it out of consideration altogether. It was impossible to find anything reliable about it, considered as a movement, even in the current histories of Spanish literature, whether published in Spain or abroad.[2] Few of them attempted to define it and took refuge in vagueness to a degree unusual even in uncritical Spain. They referred to it as "bursting" upon their country, as "revivifying" and "enriching" its literature, and as achieving a "complete and definitive triumph" in the magic year 1835. This last event—this "triumph"—they attributed to a

[1] Signor Casella, in the latter half of 1918, published an article on the *Europeo* and cognate subjects which will be found in the *Rivista delle Biblioteche e degli Archivi* for 1918, vol. xxix., pp. 81-120. Though short, it is indubitably one of the best pieces of work which have been done in the field.

[2] As Professor Churchman put it very frankly in his article *The Beginnings of Byronism in Spain* (p. 10): "In the collection of this material progress has been slow and results are uncertain, for one has absolutely no guides to follow; Spanish Romanticism has never been treated in a thorough, detailed fashion by anyone; nothing can be taken for granted."

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play—Rivas' *Don Álvaro*—which, in spite of much unexamined evidence, pointing to a very different conclusion, they likened to Victor Hugo's *Hernani*. Yet this play was in fact given no more than eleven performances in Madrid, and, though highly praised by some, met on the whole with a distinctly discouraging reception.

Even a schoolboy of intelligence, with any training in literary principles, could have put questions to his teachers on Spanish Romanticism which it would have been impossible to answer from anything then in print. "The Romantic movement," he might have asked, "is said to have begun in 1835: when did it end? The bulk of Spanish literature is certainly not Romantic now: when (and why) did it cease to be so? Why, if it was so great a triumph in 1835, do I find anti-Romantic writers being accepted, and even becoming highly popular, in 1840, 1845, 1850? This hardly looks like a triumph. And why, again, was there no reaction from Romanticism? Surely, if such vehemence was shown by the supporters of a successful movement, a reaction from it was bound to come sooner or later. On the whole," he might have concluded, "I am inclined to doubt the fact of the Romantic triumph, especially as you assert it as a fact and have not attempted to prove it by a single contemporary reference."

Nor could the teacher have found any answer to these questions that could not have been objected to with equal ease. Unless, that is to say, he had happened to search in a place where he would hardly have expected to find any results. M. Le Gentil, in his *Revues littéraires*, adumbrates a position which, one must admit, is hinted at, even more vaguely, by Blanco García, who in his turn found it in the contemporaries of the Romantics, though none of these had developed it or realized that it is absolutely essential to any intelligible description of Spanish Romanticism. This consists in a recognition of the fact that it was not Romanticism at all but a kind of literary eclecticism that triumphed in nineteenth-century Spain. That fact needed to be brought into the open and its bearings and implications examined before its full importance could be seen, but there it was, hidden in an account of some Madrilenian periodicals of the last century, awaiting recognition and development.

Another side of the Romantic movement about which little was known is the type of literature it inspired. True, the histories cite "characteristics" of Spanish Romanticism, but these are not based on a first-hand study of any but the few outstanding Romantic writers, if indeed they are more than mere generalizations. Hence we find the vaguest ideas upon such subjects as the

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part played by mediævalism in the Romantic movement, upon the relation of the Romantics *qua* Romantics to the Golden Age, upon the prominence of the religious element (in which respect Spain is so different from France), upon the prevalence of what is loosely called "pessimism," and so on.

Once more, very little was known of the origins of the Spanish Romantic movement.[1] French critics had long since familiarized the reading public with the idea that evolution, no less than revolution, was at the bottom of the movement in France, and the authors of *The Origins of French Romanticism* did little more (and claimed to do little more) than summarize and develop for English-reading students conclusions which in a general way had already been accepted by the critics. But when one turned to Spain it was very different. Historians realized, of course, that the return of Spanish writers for inspiration to the Middle Ages was connected with the Romantic movement and that this return began long before 1835, though even here few honoured the names of Sarmiento, Floranes, Cerdá y Rico and Tomás Antonio Sánchez, or gave his rightful place to Agustín Durán. But the idea that there had been a long and gradual preparation in Spain for what is generally described as the Romantic Revolt had hardly, till about the time we are discussing, entered the critics' heads. It was believed that Romanticism, the word being taken in its more negative and iconoclastic sense, had burst upon an astonished Spain upon the death of Ferdinand VII. in 1833. Many writers went farther, and said that it was purely an importation from France, or very nearly so—a thing inherently improbable and in fact a gross misstatement. And there was less excuse for this misconception and this neglect of the origins of Spanish Romanticism than for some of the other errors. For Menéndez y Pelayo, who taught his countrymen more than they have even yet been able to assimilate, had pointed out that as far back as Feijóo (who died in 1764) we have anticipations of nineteenth-century Romanticism,[2] and had resuscitated the writings of such forgotten pre-Romantic preceptists as Erauso y Zavaleta, Romeo y Tapia, Nieto de Molina, and others, which he found in the National Library of Spain, of which he was Director.[3]

[1] *Cf.* Azorín, *Clásicos y Modernos* (*Obras Completas*, vol. xii., Madrid, 1919, p. 185): "Los orígenes del romanticismo es cosa de que casi no se tiene idea en los manuales literarios y en las cátedras."

[2] *Ideas Estéticas*, vol. v., pp. 25-26: "¿Cómo no reconocer en estos osados conceptos, en esta especie de insubordinación erigida en sistema, en este romanticismo anticipado, el último fruto de la antigua crítica española, etc.?"

[3] *Cf.*, however, Sr. Alonso Cortés' statement about A. W. Schlegel

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III

Such were some of the gaps which the investigator of 1918 could not fail to discover in this important subject—no less serious gaps than those in its bibliography. He had not studied it long before he realized that any comprehensive piece of work on the Romantic movement would not be effective or lasting until a large part at least of the preliminary work had been accomplished. Happily the fourteen years which have elapsed since then have seen many additions to knowledge. It cannot be said that native Spanish scholars, with a few outstanding exceptions, such as Sr. Alonso Cortés, Sr. Lomba y Pedraja and Sr. Sainz Rodríguez, are much more interested in the period now than they were then, but British, French, German and American Hispanists have been taking up the subject increasingly, and the recent additions to its bibliography are really encouraging.

I am less anxious to detail the chief of these additions than to make a few suggestions as to what still remains to be accomplished. The most serious gap—that of a selected bibliography of the period—I hope myself in due course to supply. It will not, and cannot, however, be sufficiently exhaustive to make any the less desirable full and critical bibliographies of individual authors; the critical bibliography of the Duque de Rivas, published in the *Bulletin Hispanique* by my friend Professor Boussagol, of Toulouse, is a model of its kind: may it inspire many like it! Under the same heading comes the investigation of periodicals. Hartzenbusch's well-known catalogue of Madrid periodicals, to which some years ago I sketched a brief supplement relating to the provinces,[1] provides a foundation for further studies to any who are attracted by the *Revues littéraires* of M. Le Gentil and are anxious to amplify it. I am glad to say that one of our younger British

(*Zorrilla*, vol. i., p. 130), which is a typical example of what ought to be considered a truism of Spanish literary history, though many critics, it is to be feared, would think it a misstatement, or, at best, an exaggeration:

"Sigue más de una vez las huellas del Abate Juan Andrés; al sostener la excelencia de Calderón como autor de obras *a lo divino*, coincide con lo dicho por alguno de los nuestros, como Romea y Tapia; para explicar la infracción de reglas por Lope y Shakespeare, apela a razonamientos que ya habían sonado entre nosotros."

[1] *El Romanticismo en España. Caracteres especiales de su desenvolvimiento en algunas provincias*, Santander, 1924. *Cf.* articles: "Some Provincial Periodicals in Spain during the Romantic Movement," in *Modern Language Review*, 1920, vol. xv., pp. 374-391; and "Periodical Contributions of Sevilla to Romanticism," in *Bulletin Hispanique*, 1922, vol. xxiv., pp. 198-202.

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scholars is preparing one such amplification, which, though it will not by any means exhaust the subject, should deal with all the principal Madrid periodicals from 1820 to 1850 left untouched by M. Le Gentil. Unfortunately, at this stage I am not permitted by that worker to mention his name.[1]

Signor Farinelli's recent most stimulating and learned work *Il Romanticismo nel Mondo Latino* (Turin, 1927) (which ought to be translated into English) suggests all kinds of problems concerning the content of Spanish Romanticism, which may profitably be investigated by those who are not primarily interested in the historical aspect of the subject and also by students of comparative literature. P. Ospina's *El Romanticismo* (Madrid, 1927), though on a much lower plane, would also be found suggestive. Neither of these books does away with the need for a careful and comprehensive study, or series of studies, on the content of Spanish Romanticism; I hope to outline the scope of such a study in the near future.

Editions of the Romantics are almost as badly needed as in 1918. I have already indicated some of the defects of those we have. To prepare a complete critical edition of Espronceda is a ten-year task, which awaits some competent scholar who can afford to spend the necessary time in Spain. Even more welcome than this would be an edition of Larra which should be complete in fact as well as in name; Sr. Lomba, who knows both the author and the period so well, would be an ideal editor for it; should the work which he has in preparation, however, on the early Romantic Drama prevent him from contemplating so vast a labour, there is at least one leading American scholar who is amply qualified to undertake it. We are still awaiting a complete and critical Zorrilla.

Then, too, we are ill served in our studies by the lack of individual texts. The memory of an important pre-Romantic, Cadalso, was recently affronted by an insufficiently equipped historian of Spanish literature, who described those prose dialogues, the *Noches Lúgubres*, as a poem. The unfortunate writer, however, had at least the excuse that the *Noches*, though a work of real importance, is extraordinarily difficult to obtain. There have been about sixteen editions of it in 140 years, but until quite recently the latest was that published in 1847. The excellent *Clásicos Castellanos* series has made a number of shorter

[1] The periodicals of Barcelona offer an excellent field for a persevering student able to work in that city. There is also much work to be done on eighteenth-century periodicals, some of which, as I understand, is in course of publication. All students of Spanish Romanticism eagerly await the appearance of Sr. Asenjo's history of the Madrid press.

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works for the first time readily accessible, but much more remains to be done, and now that the copyright limit stands as late as 1853, it ought to be done. One example only can be given here. The dramas of the period 1830 to 1837, with the exception of those of Martínez de la Rosa, Larra, Rivas, García Gutiérrez and Hartzenbusch, are unobtainable in bookshops and quite difficult to consult in libraries, which is presumably the reason why the histories of literature hardly mention them. Yet the fate of Romantic drama was not determined so much by *Don Álvaro* (1835) and *El Trovador* (1836) as by the general average of less distinguished plays which were being produced about the time of the appearance of Mesonero Romanos' famous satire "El Romanticismo y los Románticos (1837). Examples are Roca de Togores' *Doña María de Molina*, Castro y Orozco's *Fray Luis de León* and Gil y Zárate's *Carlos Segundo el Hechizado*. Such plays can only be studied in more or less rare editions: one or two of them are so inaccessible that I have had to have copies of them made in order to study them at leisure. A few, at least, of these dramas ought to be reprinted for those who are anxious to study the history of Spanish Romanticism at first hand, together with the most important of the early novels: it might be practicable to collect in one volume a number of the dramas which are not of sufficient intrinsic interest for separate publication. In this connection I may perhaps be allowed to say that the *Bulletin of Spanish Studies* is inaugurating a series of publications next spring, which, I hope, will be sufficiently well supported to allow the inclusion of this type of text in as inexpensive a form as is commensurate with a worthy standard of production.

Partial studies of the Romantic movement are needed to amplify those aspects of it which are too complex to be adequately dealt with in a general history. It is a great satisfaction to me that one of my former pupils, Miss I. L. McClelland, of the University of Glasgow, should have taken up the study of the Origins of Spanish Romanticism which I had myself once hoped to pursue, and is engaged upon a book which, as I have reason to know, will throw much new light upon a subject on which little has been written. Upon the history of the various Romantic *genres* we may confidently look for enlightenment to the comprehensive history of Spanish literature soon to be published under the direction of Sr. Menéndez Pidal. Meanwhile a considerable amount of work is being published on that historically elusive *genre* known as *costumbrismo*. Sr. Cotarelo's valuable studies of Larra and Mesonero Romanos have been followed by contributions from several American scholars, among

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whom I venture to single out Professors Tarr, Hendrix and Berkowitz. The first named has a valuable series of articles upon this subject in preparation.

Several studies on the Romantic novel and drama are promised for the near future. Investigations into the early history of the Romantic novel are being made by Miss Adelaide Parker, of the University of Birmingham, who is largely responsible for the articles on Hugo's influence in Spain now appearing in the *Modern Language Review*. Professor N. B. Adams is continuing his work on early Romantic drama; in this he is being joined by colleagues and graduate students of the University of North Carolina, who in particular are studying the history of the Madrid stage during the years 1828-37. To make an adequate study of the lyric poetry of the Romantic period, which shows some peculiar characteristics, never as yet described in print, would be a fascinating occupation, which might well lead to further studies of Spanish poetry, first from Campoamor to Rubén Darío, and then from 1898 to the present day. I confess that I once had designs on this subject and contemplated such a trilogy, but a certain course of lectures on which it was to have been built was never further developed, and perhaps never will be. The subject may safely be left, however, to the little group of Spanish poets who are also critics, and who can do it much better justice than any foreigner.

We come lastly to work which needs to be done in the study of individual figures. It is perhaps too much to hope that Herr Pfandl, who chose the Romantic period for the beginning of his brilliant studies in Spanish literature, will now return to it; and M. Le Gentil and M. Pitollet, after giving us two standard works of the greatest importance on Bretón and Böhl de Faber respectively, have also wandered into pastures new. The same, I fear, must be said of Professor Philip H. Churchman, who did such fine pioneer work on Byron and Scott in Spain, and Professor Edwin B. Williams, author of a suggestive thesis on La Avellaneda. Professor Herman Hespelt, on the other hand, is pursuing those studies of Fernán Caballero which he is so particularly well qualified to develop. Professor Sterling B. Stoudemire, of North Carolina, is writing a book on Gil y Zárate; having seen the first draft, I can say with certainty that it contains material of great utility. Professor Sarrailh, of Poitiers, who disappointed so many of us by going into political history, is probably the best qualified man living to write a critical study of the works of Martínez de la Rosa, which I hope he will speedily do, though he is also greatly interested in the history of the Romantic period in

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general. Among the theses in my own School which will be published when financial conditions are less straitened are three dealing respectively with Cadalso, Hartzenbusch and Escosura.

But think of the interesting writers who have yet to be studied in detail! Setting aside the greatest of them, since anyone can note down the deficiencies in their bibliographies, let us glance in approximately chronological order at the authors about whom practically nothing of any substance has been written at all yet who reflect the general condition of the literary production of their times far more exactly than such isolated phenomena as Larra and Espronceda. There is Alcalá Galiano, for example, the friend of Rivas and author of the preface to Rivas' *Moro Expósito*; a man who was in turn Classicist, semi-Romantic and Eclectic; who was also for two years Professor of Spanish Literature in the University of London and delivered an inaugural lecture which can still be read in the British Museum.[1] There is Lista,[2] a Classicist of the straitest sect of the Sevilians, who for his sins was schoolmaster to the Byrons and Shelleys of Spain and strove pathetically but vainly to cultivate an appreciation of Romanticism: the history of Lista's literary opinions, when it comes to be written, will be found of psychological, as well as of critical interest. López Soler, again, one of the editors of the *Europeo*, which has been so ably studied by Signor Casella,[3] is an attractive personality. In his own name and in that of Gregorio Pérez de Miranda, he wrote no less than eight Romantic novels, mainly historical, in five years—not intrinsically of great importance perhaps, but historically most significant and instinct with admiration for Scott and Hugo. Fortunately for his future bibliographer, he was beloved of the gods. His companion of the *Europeo*, Aribau, belongs chiefly to Catalan literature; for his famous *Ode* of 1833, which has been studied in some detail by M. Amade of Montpellier, marks the inauguration of the *Renaixensa*, the centenary of which falls due next summer. Aribau's literary personality would best be studied on a comparative basis—in relationship, that is, to the literatures both of Spain and of Catalonia. But up to the present his Spanish work has hardly been studied at all.

Another pioneer of Romanticism is Agustín Durán, of whom next to nothing is generally known save the titles of one or two

[1] *Cf.* F. K. Lloyd: "A Pioneer Professor of Spanish: Antonio Alcalá Galiano," in *Bulletin of Spanish Studies*, January, 1933, vol. x., pp. 4-15.

[2] I do not forget the contributions to our knowledge of Lista made by Sres. Cossío, Chaves and others, nor the 1848 biography. But these can only be regarded as preliminaries to a full-length study.

[3] *Cf.* p. 6 above.

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of his collections of poetry and drama, though his *Discurso* of 1828 is one of the chief documents of Spanish Romantic history. Equally important is Eugenio de Ochoa, editor of the ill-fated *Artista*, the failure of which, in 1836, after a life of a little over a year, shows so clearly what Spain thought of the Romantic movement to any critic who will study the facts instead of weaving theories from his imagination. As editor, dramatist, bibliographer, translator, anthologist and critic, Ochoa deserves at least a monograph of some size: so far as I know, only two or three unimportant articles have been devoted to him.

Time allows me to do no more than add a list of others who have deserved a better fate than oblivion: Juan Ariza and José María Díaz, two now quite forgotten but once very popular dramatists; Ventura de la Vega,[1] whose productions are an interesting example of a different type of eclecticism from that which prevailed in Spain; Estébanez Calderón ("El Solitario"), on whom the last word was not written in 1883 by his nephew, Cánovas del Castillo; Juan María Maury, who played a curious part as literary *liaison*-officer between Spain and France; García Tassara, a real poet who occasionally finds his way into anthologies, but very little farther; Mora, whose late reactions to Romanticism are in their way as interesting as Lista's; Miguel Agustín Príncipe, an ironic critic and versifier of some merit, also interesting in his position *vis-à-vis* the Romantic ideals; a more gifted satirist, too much given to critical violence, Juan Martínez Villergas; the brothers Bermúdez de Castro (D. Salvador and D. José), two poets who present an interesting study in contrast.

IV

I hope it will not be thought improper if, in conclusion, I pass from the process to the all but finished product, and devote a few words to my forthcoming book upon the Romantic movement, which in its essence is the book that I first set out to plan in the year of this Association's birth. The bulk of the intervening time has been spent upon such parts of the preliminary work as I felt to be indispensable and as had not been accomplished by others. It would have been a diverting task to narrate to you a selection from my experiences during these years, in which elements both grave and gay have been intermingled, but in which no moment has been a dull one. These, perhaps, may

[1] Professor Tarr, whom I have to thank for several indications of work in preparation, writes to me, as these pages are going through the press, that a doctoral thesis on Ventura de la Vega is shortly to be presented at Princeton.

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some day figure in an address before a less learned company. There have been, for example, the wars waged with Spanish librarians who refuse to let a scholar handle the cards of their catalogues, but tell off an attendant to turn over the same cards before the scholar's gaze, patiently holding one after another before him while he copies from it anything he wishes. There have been searches for files of periodicals in provincial libraries, often romantic, and sometimes frantic, joined in by the whole staff of the library, armed with feather brushes, whereby the dust of decades would be merely transferred from one set of journals to others. There have been encounters with the possessors of cherished private libraries; and not a few alliances, and even friendships, have resulted from these, for the generosity of persons who hold such treasures in Spain is quite incredible. And there was one occasion—long ago, in the monarchical era—when, as I sat in the municipal archives of a certain provincial capital, I was all but arrested for complicity in a plot of which I had never heard—and know nothing to this day. I protested that I was only a poor foreigner attacked by the "funesta manía de pensar"; but it was not that plea that saved me—it was the solemn and, I believe, *bona fide* declaration of the librarian that I was not myself at all, but someone quite different. Yet these days were full of interest, though not always of the tranquillity proverbially associated with research work and the study of literature. In one sense they have gone, never to return, for Spain is rapidly bringing her libraries into line with her other increasingly progressive institutions, thanks largely to the example set by the National Library, under D. Miguel Artigas—hours spent in whose company in the more modest and peaceful Menéndez y Pelayo Library at Santander are among the richest memories of these years of investigation.

But to come, finally, to their results. Two years ago, when I was enjoying the never-to-be-forgotten hospitality of America, I came to the conclusion that, being for one welcome session completely freed from routine, I should never have a more favourable opportunity to begin writing my history. Accordingly, the first draft was written in New York, and next summer, all being well, it will be finished, save that the results of several minor investigations, which have yet to be made, must be incorporated in it and may delay its publication for as much as a year, while the completion of the Bibliography, which embraces the period 1800-1860 and, even in the abridged form which at present can alone see the light, will occupy several hundred pages, may conceivably keep it from the press longer still.

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The argument of the book itself can be related quite briefly. It first traces the history of the Romantic movement in Spain from a comparatively early point in the eighteenth century down to the close of that century, showing how deeply rooted in Spanish literature were its origins and how small a part was played by foreign influences in its early development. Two chapters then describe the development of the movement—considered as Revival and as Revolt—down to 1837, both taken as a whole and also as treated with respect to each of the *genres* in which it showed itself. The fourth chapter describes and accounts for the failure of Romanticism to establish itself in Spain as a constructive movement, a militant force or a self-conscious entity, and the fifth traces the rise and growth in Spanish literature of the Eclectic ideal, the *justo medio*, and finally describes the success with which it supplanted the Romantic ideal in the late eighteen-thirties. A sixth chapter discusses, as exactly as is possible in so small a space, the nature (*i.e.* the idea-content) of Romanticism in Spain, while a seventh attempts a brief survey of later Spanish literature, endeavouring to set the Romantic movement in its context and at the same time to show that, though it failed to establish itself as a constructive entity, it undoubtedly succeeded in penetrating and permeating literature as a force which has never wholly lost its power.

You see it is a five-act drama: Origins, Growth, Success, Apparent failure, Eventual triumph. How simple it seems when one has disentangled the threads of history from the masses of verbiage that have smothered them! Yet I recall with abasement the years during which I was unable to see that this Eclecticism, this passion for the *justo medio*, was the only principle that had the power to attract any large number of adherents during the critical years of the Romantic movement—the only principle, indeed, that had any real vitality at all. Once that was grasped, the rest was easy; and, once that is made clear to the student public, there will, I think, be no further doubt as to the nature of the Romantic Triumph. I make but one further observation. I cannot hope, as I said, that my book will be published to-morrow, but I shall at least try to have it appear before March 22, 1935, the hundredth anniversary of the *estreno* of *Don Álvaro*, if only to emphasize the fact that that date is *not*, as it has been called, the "centenary of Spanish Romanticism."

E. Allison Peers.

University of Liverpool.

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NOTES AND NEWS

It seems desirable that members should have some facts and figures concerning the Association's *Year's Work in Modern Language Studies*. The publication of Volume I. (1929-30) resulted in a deficit of £192. On Volume II. (1930-31) there has resulted a lesser deficit, thanks to a reduction in cost of production and some slight increase in sales, of £92. At the present rate of sales the Honorary Treasurer calculates that a minimum annual deficit of £80 must be reckoned on. While the Association has been willing to undertake a burden of sacrifice to support a work of scholarly service, this loss in the past two years has all but wiped out the Association's capital resources, and the Committee is obliged to take due note of the Honorary Treasurer's warning "to consider seriously the continuance of the *Year's Work*." Volume III. (1931-32) is now in the press for publication in January, and the reception accorded to it will probably have to be taken as deciding the future of the enterprise.

The other aspect of the publication is put by the Editor, who writes as follows: "My feeling is that it is useful; but that it is produced for the benefit of modern language students, and if they do not care to buy it we have no reason to continue its issue. It is a serious loss of time to many of us, varying from a probable minimum of a week's work to a maximum of three months. It is not actual research, and it is too great an impediment to some of our researches to be continued at a loss." Although scholars who have used the work write that it is never far from their elbow, and although it is one that *prima facie* should be regarded as indispensable in libraries and seminars, less than four hundred copies of Volume II. have been sold. About one-quarter of these subscriptions come from the United States. Those who value the work and wish it to be continued are again invited, with all urgency, to collaborate in the only effective manner to that end. New subscribers to Volume III. are reminded that subscriptions to Volumes I. and II. will also be more than welcome.

Volume III. will contain for the first time a section on Slavonic studies, which, though represented in the Association's membership, have not as yet received due recognition in its publications. The Committee is grateful to the School of Slavonic Studies of London University for its collaboration in this attempt to stress the essential oneness of modern literary and linguistic studies.

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The experiment made this year of holding the Annual Meeting of the Association outside London has proved an unqualified success. At the request of the President, it was held at Christ's College, Cambridge, the birthplace of the Association in 1918. The date chosen (October 28) came in the middle of Full Term, and, despite the fact that it proved to be one of the wettest days of the year, the hall of the College was comfortably full. Those present included seven of the fifteen members of the Association who were present at the original meeting, and a number of other early members, notably the Master of Emmanuel (Dr. Peter Giles), the Rev. Dr. H. J. Chaytor, Dr. A. C. Paues and Mr. F. A. Kirkpatrick (Reader in Spanish). There was also present a strong contingent from the Cambridge Spanish Society, which was founded in the same year as the M.H.R.A.

Among those who sent apologies for absence were two of the Association's earliest members, to whom it will always remain grateful for the pioneer work which they helped to do in the first difficult days of its existence: Lady Russell (Miss D. W. Black), the first Sub-Secretary for France, and the Rev. Dr. H. F. Stewart, the first Chairman of Committee. Four other original members were unable to attend on account of distance.

The vote of thanks to the President at the conclusion of his Address was proposed by Dr. E. G. W. Braunholtz, who was the Chairman of the original meeting at which the Association was founded, and seconded by Miss J. P. Strachey, now Principal of Newnham College, who was responsible for the motion by which we came into existence. Both speakers were particularly happy in their allusions to the strain and stress through which we have successfully steered our course for fourteen years, and also to the work which, in spite of these difficulties, we have been enabled to accomplish. Many of those who were present expressed the hope that this would not be the last Annual Meeting to be held in Cambridge.

We acknowledge with thanks receipt of the following publications:

P.M.L.A., vol. xlvi., no. 4, 1931; vol. xlvii., 1932.

The Country Wife. By William Wycherley. Edited by Ursula Todd-Naylor. Northampton, Mass.; Paris, E. Champion. 1932.

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An Analytical Study of Shelley's Versification. By Louise Probst. (University of Iowa Humanistic Studies, vol. v., no. 3, 1933 [*sic*].)

A Tentative Bibliography of Peruvian Literature. By Sturgis E. Leavitt. Harvard and Oxford University Presses. 1932.

Hispano-American Literature in the United States. A Bibliography of Translations and Criticism. By Sturgis E. Leavitt. Harvard and Oxford University Presses. 1932.

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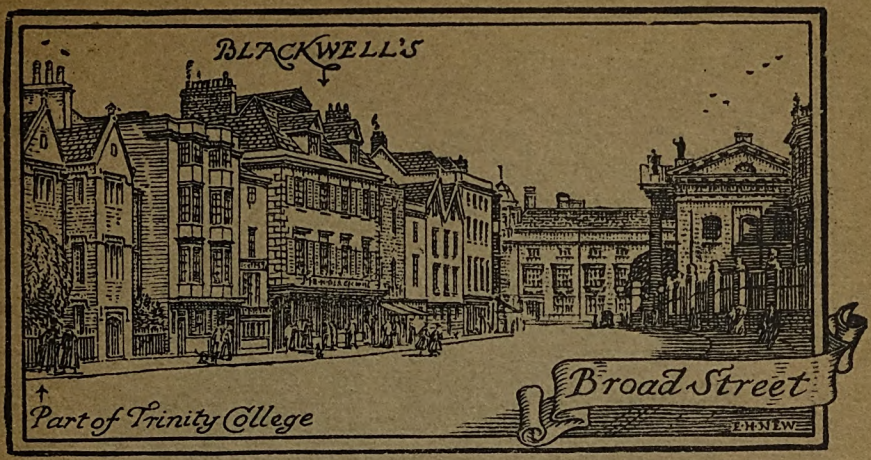

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